IFAR reports

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September 1986

incorporating Stolen Art Alert

"Loïe Fuller" Lamp, *a surmoulage sold to a New York collector as an original by François-Raoul Larche.*

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incorporating *Stolen Art Alert*
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Three Bronzes—Art Nouveau Originals or Reproductions?

Although IFAR's continual focus on fraud and forgery may appear to be negative, it is only through understanding and information that collectors may avoid costly mistakes. Most cases come to our attention through IFAR's Authentication Service, often the troubled owner's last resort. The focus in this instance is surmoulages, casts made from molds which are taken from an original cast. Normally these reproductions are slightly smaller and more generalized, lacking the fine detail and crisp lines of the original. Because the market for art nouveau objects is strong, foundries both here and abroad have made surmoulages which are subsequently sold as authentic works with an intent to deceive.

IFAR recently examined three bronzes from a private New York City collection. After IFAR's examination, which determined that the works are surmoulages, the collector sued the vendor and the case was recently settled out of court. All three objects had been sold as original bronzes by major art nouveau artists—Agathon Leonard, *Bat Lady* (Femme chauvre-souris), c. 1880-90; François-Raoul Larche, *"Loïe Fuller"*, c. 1897; and Alexandre Charpentier, *Covered Bowl*, c. 1892-93. Each work was examined by two experts: one, an art historian whose expertise on 19th- and 20th-century sculpture is well known and the other a noted objects conservator who examined the three pieces in his laboratory. Both experts agreed that the works do not date from the late 19th century, but are recently manufactured surmoulages.

The art historian stated that *Bat Lady* has all the characteristics of a surmoulage and added that "it was identical to the coloration of forgeries which have appeared on the market in quantity in the last five years." In particular, the lack of sharp details in the coiffure, the skirt pleats and belt, and the poor definition in the edges of the wings identify this as a surmoulage. The expert wrote that "this sculpture demonstrated none of the craftsmanship of the goldsmith that a work of this elegance in intention should have [and that] the placement of the joints falls at odd points across the center of surfaces, rather than finely adjusted to more logical seams, such as the meeting of two different planes." In addition, the expert wrote, "where an artist is actually making the model from scratch, he can conceal the joints far more easily than he can if he is simply making a cast after an existing model."

The *Bat Lady* was thoroughly examined by an objects conservator who confirmed the art historian's opinion. An original example of this cast could not be found for a direct comparison, but photographs of an authentic period work by the artist were used for comparison. The conservator stated that the work in question was crudely cast and that the craftsmanship in general was of poor quality. From a visual analysis, the expert observed that the figure appeared to have been cast in brass rather than bronze, and that the patination observed in photographs of the original was dramatically different from the surmoulage. In the period work, the figure has a warm, light brown patina on the flesh areas, and green on the wings and drapery, unlike the work under examination. He added that the surmoulage noticeably lacked characteristics such as wear marks and corrosion which would normally be expected in a work nearly one hundred years old. An energy-dispersive x-ray fluorescence analysis was made from a small fragment of the piece, confirming that it was closer to brass (an alloy of copper and zinc) than to bronze (an alloy of copper and tin).

For the examination of the *"Loïe Fuller"* lamp, IFAR made a direct comparison with an undisputed original cast of the same sculpture. When compared side by side, it was easy to see that the authentic piece was slightly larger. Unlike the reproduction, the original had details that were crisp and precisely rendered throughout. Both sculptures bear the Siot-Decauville foundry stamp and it was clear that special care had been given to the surmoulage stamp to make it look sharp. However, the "Raoul Larche" signature lacked the clarity and firmness of hand seen in the original work.

The art historian concluded that the piece under examination was a surmoulage, and the conservator found a definite lack of wear on both the interior and exterior surfaces. The x-ray fluorescence analysis also confirmed that this piece was closer in composition to brass than bronze.

The third work, *Covered Bowl*, has a lid decorated with a relief bust of a young woman with long flowing hair tracing a decorative, circular pattern over the surface. IFAR compared this with a documented original by Charpentier located in a private collection in New York City. There was a small but discernible difference in the size of the two works, and the reproduction, like the surmoulages above, lacked the fine detailing of the authentic cast. In addition, the period piece had an additional inscription on the bottom surface: J Petermann, Bruxelles. Most importantly, the lid on the authentic work screwed securely into the bowl, while the reproduction did not have any provision for connecting the bowl and cover.

The art historian found it "unacceptable" that this top and bottom did not attach in some manner and added that "the poor rendering of the image on the lid revealed a sloppiness of execution that Charpentier would never have allowed." Furthermore, the wear marks on the bottom of the bowl are of a type easily produced by artificial means—either brushing or scuffing. The conservator found a

Bat Lady (Femme chauvre-souris), *a surmoulage made from an original cast by Agathon Leonard.*

"Loïe Fuller" Lamp, *a surmoulage made from an original cast by François-Raoul Larche.*

lack of graceful chasing and noted an imperfection on the rim of the surmoulage that would not normally have passed the careful standards of the day. In this case, x-ray fluorescence analysis indicated that the bowl was bronze like the original, but in addition it was plated with gold.

There are legitimate foundries that manufacture reproductions for sale but they also stamp and identify them as surmoulages. Unfortunately, many unscrupulous foundries manufacture art nouveau re-castings but have no such identifying marks, and it is often difficult for the novice collector to recognize them as forgeries. It is important to get advice from an expert, but in the long run it is necessary for the collector of bronzes to become educated and discerning in order to avoid buying one of these reproductions.

Virgilia Heimsath Pancoast

Covered Bowl, *a surmoulage made from an original cast by Alexandre Charpentier.*

Henri Kuntz: Mastermind Behind Countless Thefts and Forgeries

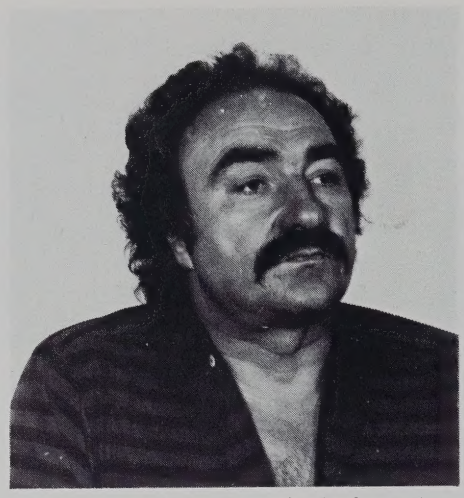
The Toronto art community may breathe a little easier now that Henri Kuntz, age 50, is behind bars, but police are still unraveling a long trail of forgeries and burglaries from France to North America. Staff Sergeant Dennis Robinson of Metropolitan Toronto police told IFAR that they have "barely scratched the surface [on Henri's illegal activities] in New York City and the United States."

A private citizen who posed as an art collector using the alias of David Watson worked undercover for the police and told IFAR that he "liked Henri from the start. . . Henri [was] very knowledgeable. . . he knew the art market very well [and] Henri's no dummy." According to David Watson, "Henri told friends he was going to retire after he had made $2 million and he was close to that figure." But Mr. Watson also described Henri as cheap, commenting that he drove "crummy cars," perhaps so "Henri could leave the country immediately without being tied down with capital goods."

Henri Kuntz was the mastermind behind countless burglaries, but his criminal activities did not stop there for he also employed a forger in France who copied works by major 19th- and 20th-century French artists. It is not known how many forgeries or stolen works of art passed through his hands, but Henri Kuntz regularly sold art in Toronto, New York City and Florida, among other locations. IFAR learned that he frequently consigned paintings at several auction houses in New York City. In August of this year, before an York county court judge in Ontario, Henri Kuntz pleaded guilty to charges of fraud, possession of stolen goods, and conspiracy to sell forgeries as authentic works of art. He was sentenced by Judge Hugh Locke to five years in prison, but could be paroled within two years.

The Metropolitan Toronto and York Regional Police Forces launched an extensive investigation into Mr. Kuntz's criminal activities in October 1985. This investigation was nicknamed "Operation Carpetbagger" and included wiretaps and 4,000 man hours of surveillance, according to a private citizen familiar with the case. Because Mr. Kuntz frequently traveled to France and New York City, the investigation was carried out on an international basis, with the Metro Toronto and York police coordinating their efforts with Interpol (in Canada and France), the F.B.I., and U.S. Customs.

Mr. Kuntz, who was arrested in February 1986, owned a storefront operation in Toronto called Art Diffusion. He used several aliases, including "Beaulieu," "Horst Helm," "John Matusiak," "Howard Rebstein," and the criminal community referred to him as "Frenchie." According to police, Mr. Kuntz visited art galleries or carpet dealers in Toronto to case the gallery and to decide which items he wanted. He then ordered the thefts through the criminal community, giving the thieves detailed instructions on what to steal and exactly where it could be found. The burglaries were executed with precision—after the thieves broke in, they quickly took the items ordered by Mr. Kuntz and departed within a few minutes, usually before the police could respond to the alarm.



Henri Kuntz, the mastermind behind countless thefts and forgeries.

According to police, this is a forgery of a Jean Dufy, found in connection with their investigation of Henri Kuntz.

Police seized a number of stolen works from two storage lockers held by Mr. Kuntz in Toronto. In addition to paintings and Persian carpets, they found early 20th-century French glass stolen from two Toronto galleries. Most of the glass, worth approximately $400,000, had been stolen from one dealer, Emanuel Vozner, president of Homeculture Ltd., Toronto, who had spent several years building up a collection that included pieces by Gallé and Lalique. Mr. Vozner, who praised the police investigation, said Henri Kuntz "is an international crook. . . a man with class. . . who poses as a connoisseur." According to Mr. Vozner, the Toronto art community was aware that Henri Kuntz would visit galleries, make a few selections, then shortly after these visits there would be a break-in. In describing the theft of glass from his gallery, Mr. Vozner said there were several false alarms before the actual theft—that investigators believe the thieves were testing the response time of the police. During the early morning hours of 30 August 1985, the alarm went off again and this time thieves smashed two windows and took twenty-seven pieces of glass. To date, about half of the collection has been recovered in Paris and Toronto from the possession of Henri Kuntz. (See *IFARreports*, Dec. '85, vol.6, no.10, *85.672, pp.27-28, 30-31, and *IFARreports*, Jul/Aug. '86, vol.7, nos.5/6, p.5).

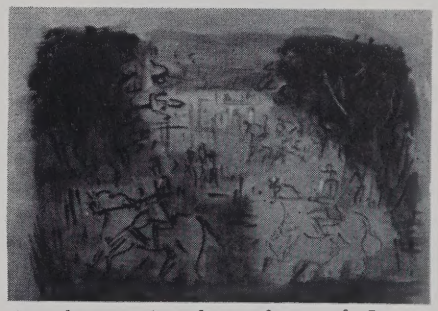
Another aspect of the Kuntz *modus operandi* was the purchase of bona fide works of art from dealers and auction houses in Europe and North America. However, he "purchased" the art using bad checks, thus adding another type of theft to his repertoire. Mr. Kuntz also bought or traded art with another individual, Francisco Buxareo, a Canadian citizen from Uruguay who in 1983 purchased paintings in Florida, Switzerland, and France with bogus checks, as reported by IFAR (*Stolen Art Alert,* Mar./Apr. '83, vol.4, no.2, p.5 and *IFARreports*, Jun. '86, vol.7, no.4, p.6). The pictures "purchased" by Mr. Buxareo with worthless checks are as follows: Bernard Buffet, *Still Life* , 1883, oil on canvas; Emile Othon Friesz, *Landscape with Figures*, oil on canvas; Edmond Marie Petitjean, *River Landscape*, oil on canvas; Paul Signac, *Pont Neuf, Paris*, watercolor; and Paul Signac, *River Scene*, c. 1928, pencil drawing.

In addition to his theft activities, Mr. Kuntz ordered forgeries from an artist in France, Jean Jaures, of Toulouse, who was arrested in his studio, according to Toronto police. Some of these forgeries were copied from stolen originals. Others were pastiches, not resembling any known works by the artists, but done using elements of genuine paintings. Sgt. Tony Slot of Metro Toronto police told IFAR that Mr. Kuntz bought the forged paintings for about $150 (Canadian), adding that frequently the frames were worth more than the paintings. These pictures were smuggled into Canada through a variety of sources. According to police, Mr. Kuntz employed his girlfriend, Isabelle Nguyen, age 22 of France, to smuggle some of the forgeries into Canada. Ms. Nguyen shared an apartment with Mr. Kuntz in Paris and was arrested with him last February in Toronto. After her arrest, she was returned to France where she assisted in some recoveries.

Original Signac watercolor, Pont Neuf, Paris, *stolen from a Palm Beach art dealer in 1983. Several forgeries based on this composition were found by police during their investigation into Henri Kuntz's activities.*

A mirror image based on Paul Signac's Pont Neuf, Paris.

Forgery based on Paul Signac's Pont Neuf, Paris.



According to police, this is a forgery of a Jean Dufy, found in connection with their investigation of Henri Kuntz.

According to police, this is a forgery of a Maurice Utrillo, found in connection with their investigation of Henri Kuntz.

Police Constable Richard Lyon of Metro Toronto police told IFAR that 128 paintings have been recovered, but they are still sorting out which ones are genuine and which are forgeries. Testifying in court, an art expert identified 40 paintings as forgeries, but police believe that many more could be identified. They estimate there could be at least four or five forgeries of each original work.

Staff Sgt. Dennis Robinson told IFAR that Mr. Kuntz dealt with Sotheby's and Christie's of New York, "but most likely Henri dealt with any and every art gallery, and some of the paintings he sold through them were no doubt legitimate, but obtained illegally and that the majority of forgeries he sold were probably sold from his home." Some of the forgeries that Mr. Kuntz may have sold in New York or consigned at auction were works imitating the style of Bernard Buffet, Jean Dufy, Emile Othon Friesz, Pablo Picasso, and Paul Signac.

A 1983 theft of a Signac watercolor, *Pont Neuf, Paris,* was recently reported to IFAR by an art dealer. (*IFARreports*, Jun. '86, vol.7, no.4, p.11, no.374, *86.185). This picture was purchased in Palm Beach, Florida, with a bad check by Francisco Buxareo, who police say was accompanied by Henri Kuntz. Mr. Buxareo is on the run, and cannot be located. Several forgeries of the Signac were seized by police in Canada and France. One watercolor and a pen and ink sketch are mirror images, whereas two other watercolors are composed like the authentic *Pont Neuf, Paris*, with the tugboats docked to the right.

Staff Sgt. Robinson told IFAR that as a result of the investigation, his "eyes [had been] opened to the art world." He said that while most art dealers are very honest, buyers should be cautious because a small minority may not be. According to Staff Sgt. Robinson, more than one dealer would have liked to have kept the investigation quiet and that some did not want the public to know that forgeries exist. In addition, some collectors were content to leave forgeries on their walls. One woman told Staff Sgt. Robinson that her fake Dufy went with her decor and that she did not care about its authenticity.

Since the arrest of Mr. Kuntz, police report a decline in art thefts. Some of the people who stole for Mr. Kuntz have been arrested for other types of thefts, thus with one of Toronto's biggest fences behind bars, the thieves have lost a major buyer for stolen art.

Henri Kuntz did not just pop into the art theft and forgery business in 1985; IFAR had been aware of his criminal activities well before the 1985 police investigation. His motivation appears to have been pure greed, according to several officers assigned to the case.

The question remains—how did he get away with so much for so long? Sgt. John Lyons (of Interpol, Canada) suggested that it was because he made such a good presentation. Henri Kuntz was able to carry it off because the forgeries were mounted in expensive decorative frames and his manner seemed perfectly legitimate. Many of those connected with the investigation were awed by the scope of his activities, yet one can only wonder how many more Henri Kuntz's there are in the art world.

Lynn Stowell Pearson

Still Missing: Brueghel

In September 1972 several paintings and a collection of antique jewelry were stolen from the Montreal Museum of Fine Arts, Quebec, Canada. Three thieves entered the museum through a skylight during the early morning hours. They held three security guards with sawed-off shotguns. Of the eighteen paintings stolen, only one has been returned. That return was made by the thieves as proof to police that they were negotiating with those in possession of the art. This month IFAR is highlighting one of the paintings still missing from that theft, a Jan Brueghel, *Landscape with Buildings and Wagon*, as follows.

Jan Brueghel (Velvet Brueghel, Flemish, 1568-1625). Landscape with Buildings and Wagon. *Approx. 19.5 x 27.1 cm. Stolen at gunpoint in 1972 and still missing.*

Scotland Yard to Revive Art Squad

IFAR, members of the police and insurance business, and anyone associated with the art and antiques world heartily welcome Scotland Yard's announcement to revive its Art & Antiques Squad. The squad had been disbanded over two years ago when it stopped publishing its Stolen Property Reports and removed officers from the squad. At this writing, no further details are available, but the squad is expected to resume operation towards the end of the year.

Owners Sought

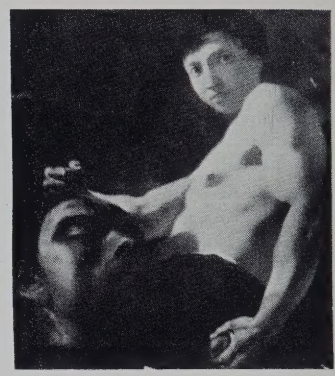
Interpol has notified IFAR of several works of art which were recovered under suspicious circumstances. Police are seeking owners for the pictures illustrated below which were seized in Italy in March 1985.

Hunters Resting, *180 x 241 cm., owner sought.*

Landscape, *66 x 92 cm., owner sought.*

Christ Carrying the Cross, *70 x 110 cm., owner sought.*

Vertumnus and Pomona, *120 x 90 cm., owner sought.*

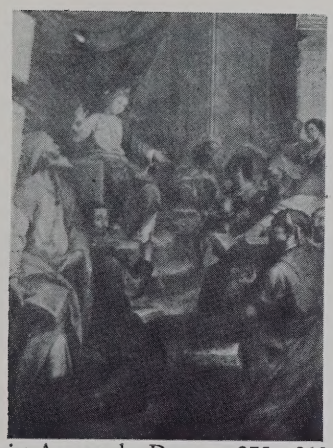


David with the Head of Goliath, *85 x 75 cm., owner sought.*

St. Francis, *200 x 150 cm., owner sought.*

Landscape, *65 x 80 cm., owner sought.*

Rest on the Flight to Egypt, *95 x 130 cm., owner sought.*



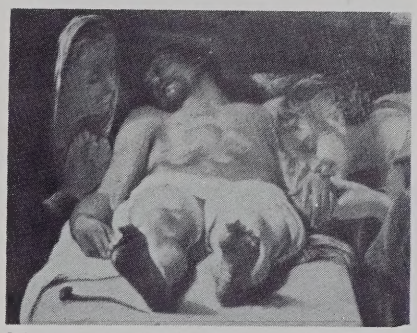
Christ Among the Doctors, *275 x 210 cm., owner sought.*

Unidentified Scene, *220 x 200 cm., owner sought.*

Apotheosis of a Cistercian Saint, *240 x 200 cm., owner sought.*

Marriage Scene, *200 x 375 cm., owner sought.*

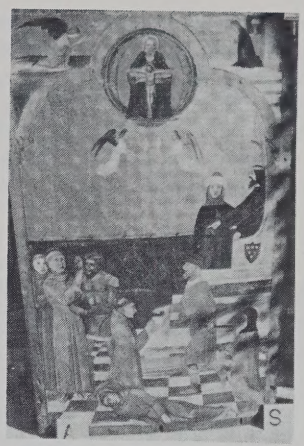
Unidentified Scene, *42 x 30 cm., owner sought.*



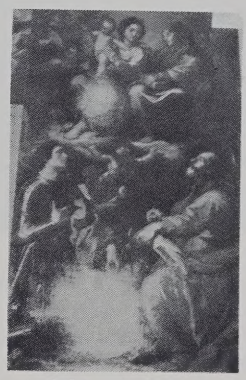
Mourning the Body of Christ, *65 x 75 cm., owner sought.*

Virgin and Child, *120 x 90 cm., owner sought.*

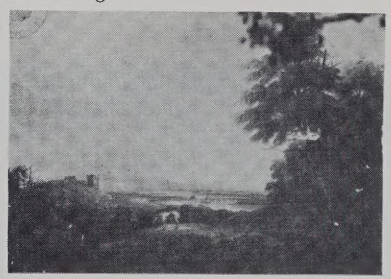
Unidentified Scene, *150 x 120 cm., owner sought.*



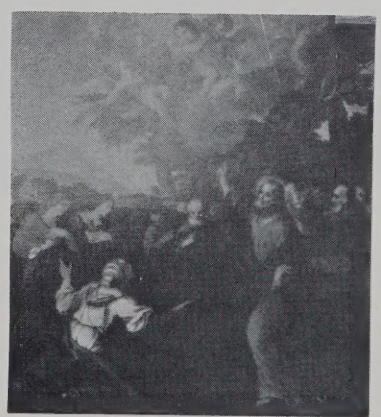
Unidentified Scene, *80 x 50 cm., owner sought.*



Virgin and Child with Saints, *290 x 175 cm., owner sought.*



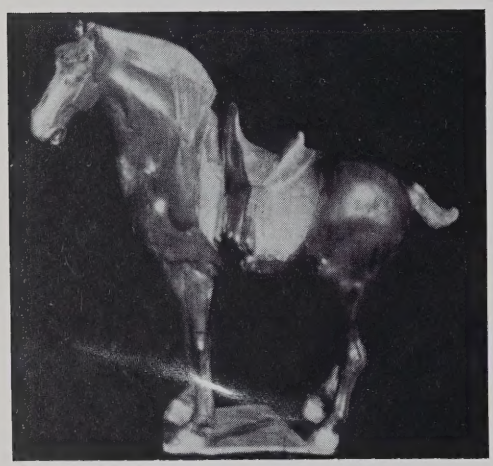
Landscape, *130 x 185 cm., owner sought.*



Unidentified Scene, *250 x 223 cm., owner sought.*

Theft of Chinese Art

A collection of Chinese art was recently reported stolen from a home in a suburb of Washington, D.C. Notice of the theft was not received in time for inclusion in the catalogue for this issue, however, the following is a partial list of the twenty-two objects stolen. IFAR will publish a complete list in the next issue.



T'ang Dynasty, Tomb Figure of a Horse. *Ceramic with chestnut-brown glaze and splashed with cream-colored glaze on nose, cropped mane, fan-shaped forelock, and docked tail. Saddle and saddle cloth unglazed but for one long strip at front of saddle running down the side. 49.5 x 49.5 cm.*

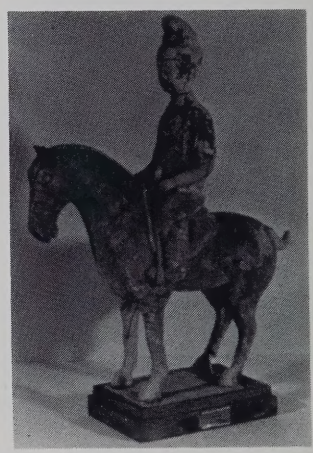
T'ang Dynasty, Tomb Figure of a Horse. *Ceramic, buff fabric encrusted with brown earth from burial. Approx. ht. 30.5 cm.*

Shang Dynasty, Archaic Tripod Libation Vessel. *Bronze, smooth gray patina. 20.3 x 17.1 cm. T'ao tieh decoration.*

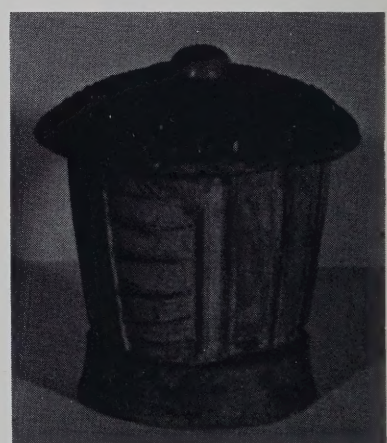
Shang/Early Western Zhou Dynasty, Archaic Tripod Cooking Vessel. *Bronze, gray-green patina. 21.6 x 15.9 cm.*

Late Eastern Zhou Dynasty, Archaic Tripod Covered Vessel. *Bronze, heavily encrusted with green and brown patina. Ht. 12.7 cm., diam. 12.7 cm.*

Han Dynasty, Female Tomb Figure. *Ceramic, gray fabric, unglazed. Approx. ht. 20.3 cm.*



T'ang Dynasty, Tomb Figure of a Court Lady on Horseback. *Ceramic, buff fabric, traces of red and black pigment, and extensive brown encrustation from burial. 34.3 x 26.7 cm.*



Sung Dynasty, Yingqing Glazed Porcelain Mold of a Granary with Cover. *Porcelain, reddish tan fabric, pale green transparent glaze, stained from burial. Ht. 16.5 cm., diam. 12.7 cm. Cylindrical ribbed vessel carved with a door on one side, the pointed cover molded with roof tiles.*

Art Purchased with Misappropriated Funds

Detective Thomas Moscardini, of the New York Police Department, Special Frauds, told IFAR that an unknown person purchased close to $1 million worth of art in May 1986 with money misappropriated from an undisclosed source. Police believe that the art was sold quickly after purchase and they would like to question anyone who may have recently purchased specific works by Chagall, Picasso, Dali, Miró, and Calder. Det. Moscardini said the art is not considered stolen, but police would like to know from whom the art was purchased in order to learn of the whereabouts of the embezzler. Anyone who has purchased the following works of art since May 1986, please contact IFAR or Det. Thomas Moscardini (telephone 212/374-6850): lithographs by Chagall: *Pair of Peasants,* no. IX/XXV, *The Blue Clown,* no. 35/50, *Villager with Donkey,* no. 35/50, *Artist's Family,* no. 48/50, *Sequestered Garden,* no. II/XXV, *Little Red Acrobat, Nude with Bouquet,* no. 35/50, *Painter at Easel, Couple with Bouquet, Paris en fête, Floating Couple, Couple with Rooster, King David;* watercolor by Chagall: *Still Life (with Fruit);* gouaches by Chagall: *Woman with Fish, Figures with Flowers;* lithograph by Picasso: *Figure Composée;* etchings by Picasso: *Vollard* (two); crayon by Picasso: *The Goat;* lithographs/portfolios by Dali: *Dinners of Gala, Memories of Surrealism*; watercolor by Dali: *The Titan;* collage by Dali: *Faust;* book with original drawings by Dali: *Dinners of Gala, Wines of Gala;* pen drawing by Dali: *Spinning Fountain;* sculpture by Dali: *Venus of the Rose, Moth and the Flame;* aquatint by Miró: *Femme aux bijoux;* and watercolor by Calder: *Lion with Black Nostrils.*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

COZZARELLI, Guidoccio di Giovanni, Attributed to (Italian, 15th century). *Virgin and Child with Two Angels.* Distemper on panel. 69 x 45 cm. (*IFARreports,* Jun. '86, vol.7, no.4, p.12, no.381, *86.209).

SCHIELE, Egon (Austrian, 1890-1918). *Portrait of Guido Arnot,* 1918. Oil on canvas. 141.0 x 110.5 cm. (*Stolen Art Alert,* Jul./Aug. '84, vol.5, no.6, p.7, no.1156, *84.294).

Prints, Drawings

REMINGTON, Frederic (American 1861-1909). *Portrait of a Man in Profile.* Pencil sketch, ink signature. 11.4 x 8.9 cm. (*IFARreports,* Jun. '86, vol.7, no.4, p.17, no.428, *86.166.1).

Decorative Arts

Rugs, Carpets

Aran. Persian, 20th century. Rug. 206 x 137 cm. (*IFARreports,* Jan.-Mar. '86, vol.7, nos.1/2, p.26, no.176, *86.85.2).

Djosan. Persian, 20th century. Rug. 88 x 33 cm. (*IFARreports,* Jan.-Mar. '86, vol.7, nos.1/2, p.26, no.177, *86.85.1).

Keschan. Persian, 20th century. Rug. 205 x 133 cm. (*IFARreports,* Jan.-Mar. '86, vol.7, nos.1/2, p.26, no.179, *86.85.3).

Mobarake-Isfahan. Persian, 20th century. Rug. 230 x 140 cm. (*IFARreports,* Jan.-Mar. '86, vol.7, nos.1/2, p.26, no.181, *86.85.4).

Tapestries, Textiles

Aubusson, 18th century. *Blind Man's Bluff.* Tapestry. 215 x 290 cm. (*IFARreports,* Apr. '85, vol.6, no.3, p.19, no.492, *85.227.2).

Flemish, 17th century. *Village Scene.* (After Teniers). Tapestry. 250 x 165 cm. (*IFARreports,* Apr. '85, vol.6, no.3, p.19, no.493, *85.227.3).

Antiquities

Roman

Statuette of Dionysus Reclining, 2nd century A.D. White marble. 60 x 37 cm. (*Stolen Art Alert,* Sept. '84, vol.5, no.7, p.21, no.1635, *84.335.1).

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Stolen Art Alert

More on Missing Marcos Art

The Philippine Commission on Good Government has reported the disappearance of more works of art belonging to the Philippine people and removed by unknown persons in February 1986 when Ferdinand and Imelda Marcos left the Philippines (see *IFARreports*, Apr./May '86, vol. 7, no. 3, p. 6). The Commission has uncovered new evidence identifying more works of art purchased by the Marcoses with "moneys illegally taken from the Philippine people." In the April/May issue, IFAR published information on eleven missing paintings and in this issue twenty-three missing works are listed.

Last August an auction was held to sell the contents of the New York City townhouse furnished by Mrs. Marcos (located at 15 East 66th Street). Included in that sale were unused mongrammed silk sheets, decorative trees made from sea shells, and dozens of photographs of Ferdinand and Imelda Marcos with world leaders. This writer saw just one pair of shoes—Mrs. Marcos apparently kept the rest with her, as learned by the discovery of 6,000 shoes in Manila. While the overall decoration of the townhouse could only be described as tacky, there were some quality lots in the sale, including a few pieces of furniture once belonging to the collection of Mr. & Mrs. Leslie R. Samuels. Sotheby's was to have held an auction of the Samuels Collection in October 1981, but it never took place. Instead, the entire collection was sold privately to Mrs. Marcos and a few of these pieces were found in the New York townhouse. The rest of the furniture and decorative art from the Samuels Collection is missing and the new Philippine government hopes to locate it along with the missing paintings.

Proceeds from the Marcos townhouse auction will be used to track down the $100 million in art, antiques and jewelry that disappeared in the final days of the presidency of Ferdinand Marcos. The sale, held at the Viscount International Hotel at John F. Kennedy Airport, brought about $850,000, with only a few pieces failing to sell. The Commission hopes to find the paintings and jewelry that disappeared from the New York townhouse. Prominently displayed for those who toured the house prior to the auction, was a table full of empty jewelry boxes and on the walls there were empty picture frames accompanied by descriptive labels. Still more paintings, antiques and jewelry are missing from other locations. It could take years to unravel all the intricate financial transactions, but right now the art that the Commission is focusing on are the missing paintings and jewelry.

Since publication of the April/May issue of *IFARreports*, the Philippine Commission on Good Government has provided IFAR with another list of missing paintings, works by Frans Hals, Anton van Dyck, Cézanne, Degas, Manet, Monet, Matisse, Sisley, Utrillo and others (see nos. 828-29, 839, 853-54, 856, 858, 861, 866, 869-70, 872, 875-76, 888, 890, 899, 918-19, 957).

Alice Steele Ide, The Wigwam Dance (Dancing Indian), *no. 949.*

Portales, New Mexico

The Brooklyn Museum, New York, has asked IFAR to publish a list of art lost sometime after it lent several works to a New Mexico institution. The museum made a long term loan which consisted of 19th- and 20th-century paintings and sculpture, primarily by American artists. Two loans were made, in 1935 and 1937. In the 1960s, the Brooklyn Museum recalled the loan and at that time, some of the works were determined to be lost or destroyed. Of the 50 paintings originally loaned, 19 were returned and 31 designated as lost. Of the 8 bronze sculptures originally loaned, 3 were returned and 5 designated as lost. In 1981 one of the lost paintings surfaced and was returned to the Brooklyn Museum. After this discovery, the museum requested that a new search be made by the New Mexico institution, but this yielded nothing.

On the assumption that other works may still surface, the museum is circulating a list of the missing paintings and sculpture, which appears in this issue (see nos. 809, 811-19, 821-22, 838, 865, 867, 881-82, 885, 887, 889, 891, 922, 947-49, 955-56).

Pablo Picasso, Weeping Woman, *stolen from the National Gallery of Victoria, no. 923, recovered.*

Melbourne, Australia

Picasso's painting, *Weeping Woman*, which was stolen in August from the National Gallery of Victoria, Melbourne, was quickly recovered seventeen days after the theft (no. 923). Thieves removed the picture from the wall, replacing it with a card marked "removed for renovation;" it took three days before the gallery realized the picture had been stolen. The "Australian Cultural Terrorists" claimed responsibility for the theft. Threatening to destroy the painting, they sent four ransom notes to local newspapers and television stations demanding that the government increase the arts budget by 10 percent and establish a $15,000 annual prize for young Australian artists.

Police received an anonymous phone call which led them to a locker at a railway station where they found the painting in good condition. According to reports, the government rejected ransom demands, but offered a $30,000 reward for information leading to the arrest and conviction of the thieves.

The picture, worth approximately $1.2 million, was painted in 1937 shortly after Picasso painted *Guernica*. It is similar to another *Weeping Woman* stolen in 1968 from the London home of Sir Roland Penrose. That picture was stolen along with several others for ransom, but the thieves ran into a bit of bad luck when the paintings were found by workmen from a vacant shop which was about to be demolished.

Lynn Stowell Pearson

Paintings, Pastels, Mixed Media Works, Watercolors

Algerian, 19th Century

809 MAMMERI, Si Azouaou. The Prison Street in Rabat. Oil on canvas. 57.2 x 45.1 cm. 86.332.8. Portales, NM. 1935-65.

American, 18th Century

810 WEST, Benjamin, the Elder (1738-1820). Death of General Wolfe. Oil on canvas. 76.2 x 94.1 cm. Reduced version of the painting in the National Gallery of Canada, Ottawa. *86.351. Brockenhurst, England. Apr. '86.

American, 19th Century

811 COLEMAN, Charles Caryl (1840-1928). Vase with Flowers, 1870. Oil on paper. 51.1 x 21.3 cm. Signed and dated in l/l: C Roma - 70. Signed on verso: Painted by C.C. Coleman Studio 33, Margarita, 1870. 86.333.8. Portales, NM. 1937-65.

812 COUSE, Eanger Irving (1866-1936). The Forest Camp. Oil on canvas. 88.9 x 116.8 cm. 86.332.3. Portales, NM. 1935-65.

813 COUSE, Eanger Irving (1866-1936). Indian Love Song, 1906. Oil on canvas. 62.2 x 73.7 cm. Signed in l/r: E-I-Couse. *86.333.9. Portales, NM. 1937-65.

814 GIFFORD, Sanford Robinson (1823-80). Sea Shore and Trees. Oil on canvas. 20.3 x 35.6 cm. 86.332.5. Portales, NM. 1935-65.

815 INNESS, George (1825-94). Montclair, New Jersey, 1864.* Oil on canvas. 29.2 x 38.7 cm. Large brown trees at left, green field in foreground and warm sky with clouds. *Records show 1864 date, however, this may be inaccurate since Inness did not move to Montclair until 1878. 86.332.6. Portales, NM. 1935-65.

816 INNESS, George (1825-94). The Old Farm, 1894. Oil on canvas. 55.9 x 68.6 cm. Large brown tree trunk in foreground at right, white farm house with red door set in green orchard, and small figures in right distance. 86.332.7. Portales, NM. 1935-65.

817 OCHTMAN, Leonard (1854-1934). Landscape. Signed in l/l: Leonard Ochtman 1909. 86.333.10. Portales, NM. 1937-65.

818 WARD, Edgar Melville (1839-1915). The Locksmith, 1885(?). Oil on panel. 43.5 x 34.3 cm. Signed and dated: Edgar M. Ward, 1885[?]. 86.333.15. Portales, NM. 1937-65.

819 WIGGINS, Carleton (1848-1932). Landscape with Cattle. Oil on canvas. 31.4 x 46.1 cm. 86.333.16. Portales, NM. 1937-65.

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American, 20th Century

820 ACHTENBERG, Hannah Alexandra. Dahlias. Watercolor on paper. 61.0 x 76.2 cm. *86.408. New York, NY. 27 Jul. '86.

821 WIEGAND, Gustav Adolph (1870-1957). Cottage and Lake. Oil on canvas. 35.6 x 50.8 cm. 86.332.13. Portales, NM. 1935-65.

822 WILLIAMS, Frederick Ballard (b. 1871). Diana, 1904. Oil on canvas. Signed and dated in l/r: Fredk. Ballard Williams, '04. Bare patch of canvas in l/r. 86.333.17. Portales, NM. 1937-65.

Australian, 20th Century

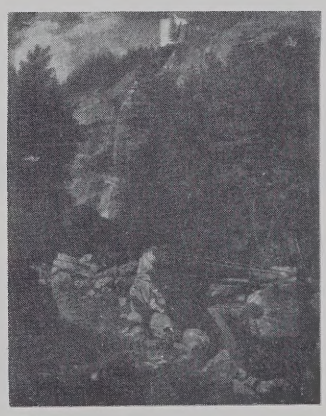
823 DARGIE, William. View of the Doge's Palace, Venice. Oil on canvas. 39.4 x 49.5 cm. Signed. *86.347. Ascot, England. 22 Dec. '85.

Austrian, 19th Century

824 ULBRICH, Johann. Wooded Gorge with Shepherds and Three Goats, 1838. Oil on canvas. 94 x 76 cm. Signed and dated: Joh. Ulbrich 1838. *86.373. Meiningen, Austria. 7 Apr. '86.

Austrian, 20th Century

825 OBLEITNER, Hannes. Landscape, 1966. Mixed media. Signed HO O. *86.377. Kühtei, Austria. 18 Feb. '86.



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Bohemian, 17th Century

826 SCRETA, Karl (1610-74). St. Ludmilla. Oil on canvas. 145 x 96 cm. *86.368.2. Doksany, Czechoslovakia. 24 Feb. '86.

827 SCRETA, Karl (1610-74). St. Wenceslas. Oil on canvas. 145 x 96 cm. Holds flagon in right hand, in his left hand a shield with a black eagle, and in the background two angels. *86.368.1. Doksany, Czechoslovakia. 24 Feb. '86.

Dutch, 17th Century

828 HALS, Frans (1580-1666). Portrait of a Young Man. Oil on canvas. 65 x 49 cm. Signed with monogram. Forms a pair with 86.154.65, no. 829. 86.154.64. Theft location unknown. Feb. '86.

829 HALS, Frans (1580-1666). Portrait of a Young Woman. Oil on canvas. 65 x 49 cm. Signed with monogram. Forms a pair with 86.154.64, no. 828. 86.154.65. Theft location unknown. Feb. '86.

830 FLINCK, Govaert (1615/16-60). Portrait of a Gentleman. Oil on canvas. 82.6 x 91.4 cm. Wears brown and red robes with long hair. Interior with figures in the background. 86.374.2. Gower, Wales, England. 17 Jul. '86.

831 NEER, Aert van der. Moonlight River Landscape with a Watermill. Oil on panel. 33.6 x 45.5 cm. 86.343.3. Henley-on-Thames, England. 12 May '86. *Reward.*

832 OSTADE, Adriaen van (1610-85). Landscape with a Goat. Oil on canvas (?). 86.374.6. Gower, Wales, England. 17 Jul. '86.

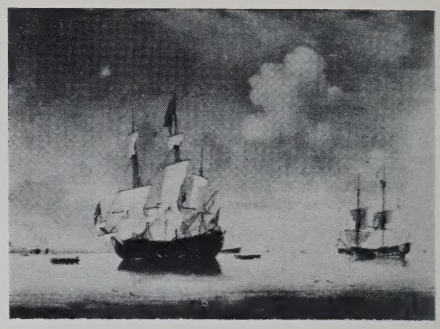
833 RUISDAEL, Jakob Salomonsz (1630-81). River Scene with Trees on a Bank. Oil on panel. 50.8 x 68.6 cm. Signed: J.S. Ruisdael II. Forms a pair with 86.374.5, no. 834. *86.374.4. Gower, Wales, England. 17 Jul. '86.

834 RUISDAEL, Jakob Salomonsz (1630-81). River Scene with Wooded Banks. Oil on panel. 50.8 x 68.6 cm. Signed: J.S. Ruisdael II. Forms a pair with 86.374.4, no. 833. 86.374.5. Gower, Wales, England. 17 Jul. '86.

835 SCHELLINKS, Willem (1627-78). Wooded Road with the Figure of a Sportsman and Horse. Oil on panel. 61 x 81 cm. 86.374.1. Gower, Wales, England. 17 Jul. '86.

836 VELDE, Adriaen van de (1636-72). Wooded Landscape with Hawking Party. 35.5 x 62.5 cm. 86.343.1. Henley-on-Thames, England. 12 May '86. *Reward.*

837 VELDE, Willem van de. Shipping in Rough Seas. Oil on canvas. 61.0 x 50.8 cm. 86.374.7. Gower, Wales, England. 17 Jul. '86.



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Dutch, 19th Century

838 VERVLOET, Frans (1795-1872). Street Scene, Florence. Watercolor on paper. 40.0 x 7.6 cm. 86.333.14. Portales, NM. 1937-65.

Dutch, 20th Century

839 MONDRIAN, Pieter Cornelis (1872-1944). Eucalyptus, 1910. Oil on canvas. 51 x 41 cm. 86.154.68. Theft location unknown. Feb. '86.

English, 17th Century

840 VELDE, Willem van de, the Younger (1633-1707). Seascape with Breakwater. Oil on canvas. 30.5 x 35.6 cm. *86.374.3. Gower, Wales, England. 17 Jul. '86.

English, 18th Century

841 Unknown. Shipping off Portsmouth Harbor. Oil. 53 x 75 cm. *86.340. Surrey, England. 1986.

842 WILSON, Richard (1714-82). Discovery of Moses. 40 x 50 cm. *86.401.1. Rome, Italy. 22 Mar. '83.

English, 19th Century

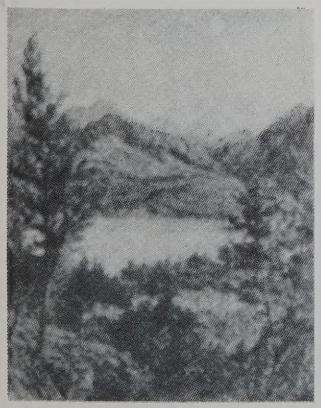
843 DAWSON, Henry (1811-78). Wooded Landscape with Figures by a Ruin. Oil on paper mounted on board. 22.5 x 32.5 cm. Signed with initials. 86.343.5. Henley-on-Thames, England. 12 May '86. *Reward.*

844 HACKER, Arthur (1858-1919). The Hours. W. 214 cm. *86.350. England. 1986.

845 JAMES, David. Mullion Cove, 1887. Oil. 63.5 x 125.0 cm. Signed and dated. Inscribed on reverse. *86.352. England. Jul. '86.

846 McWHIRTER, John (1839-1911). Landscape. Watercolor. Approx. 40.7 x 30.5 cm. Signed. *86.346.2. Gerrards Cross, England. 25 Feb. '86.

847 Unknown. Woman Drawing Wine from a Cask. Oil. Approx. 91.5 x 61.0 cm. *86.346.1. Gerrards Cross, England. 25 Feb. '86.



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European, 16th Century

848 MELCHIOR (painter) and SCHWAIGER, Lorenz (sculptor). Altar Panels (two). Approx. 180 x 65 cm. Right wing, exterior: upper panel—saints Fabian, Matthew, and Stephen and on lower panel—Saints Vitus, Sigmut, and Achatius. Interior: upper panel—Joachim and on lower panel—the Birth of Mary. Left wing, upper panel—Saints Andrew, Bartholomew, and Philip and on lower panel—Saints Lawrence, Sebastian and Stephen. Interior: upper panel—Joachim and Anna in the temple and on lower panel the Meeting of Joachim and Anna. *86.372.1-2. Kärnten, Austria. 10 Apr. '86.

European, 17th Century

849 Unknown. Head of Christ, Crowned with Thorns. Approx. 50 x 40 cm. *86.401.2. Rome, Italy. 22 Mar. '83.

850 Unknown. Penitent Magdalene. Oil. 37.5 x 28.0 cm. *86.354. England. Jul. '86.

European, 18th Century

851 Unknown. Martyrdom of Saints Gervase and Protase. Oil on canvas. *86.402.2. Inzago, Italy. 28 May '84.

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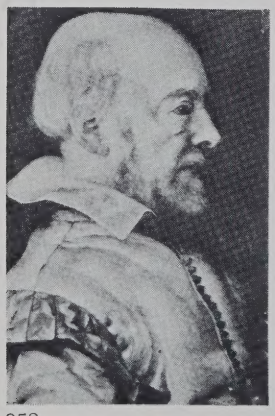

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Flemish, 15th Century

852 Unknown. Virgin and Child. 30 x 26 cm. *86.406.2. Rome, Italy. 1971.

Flemish, 16th Century

853 BRUEGHEL, Pieter, the Younger (1564-1637/38). Adoration of the Kings, 1617. Oil on panel. 38.7 x 57.2 cm. Signed and dated. 86.154.59. Theft location unknown. Feb. '86.

854 COFFERMANS, Marcellus (d. after 1575). Glorification of the Virgin (triptych), 1559. Oil on panel. 121.9 x 121.9 cm., including frame. Central panel 112.6 x 52.7, side panels 112.6 x 24.8 cm. Dated on exterior right wing. Scenes depict incidents from the life of the Virgin. 86.154.76. Theft location unknown. Feb. '86.

Flemish, 17th Century

855 BRUEGHEL, Jan (Velvet) (1568-1625) and BALEN, Hendrik van, the Elder (1575-1632). Flora. Oil. 52.7 x 87.6 cm. *86.374.8. Gower, Wales, England. 17 Jul. '86.

856 DYCK, Anton van (1599-1641). An Apostle (St. Simon?), 1618/19. Oil on canvas. 109 x 89 cm. 86.154.73. Theft location unknown. Feb. '86.

857 MALO, Vincent (1600-50). Mythological Scene. Oil on panel. *86.403.1. Rome, Italy. 10 Jan. '83.

858 RUBENS, Peter Paul (1577-1640). Virgin and Child (Cumberland Madonna). Oil on panel. 109 x 68 cm. 86.154.70. Theft location unknown. Feb. '86.

French, 17th Century

859 Unknown. Portrait of a Gentleman. 45 x 31 cm. *86.401.3. Rome, Italy. 22 Mar. '83.

860 Unknown. Portrait of a Lady. 45 x 30 cm. *86.401.4. Rome, Italy. 22 Mar. '83.

French, 18th Century

861 BOUCHER, François (1703-70). Apotheosis of Aeneas, 1747. 92 x 125 cm. (oval). Signed and dated. 86.154.58. Theft location unknown. Feb. '86.

862 Unknown. Louis XVI Period. Genre Scene. 178 x 90 cm. *86.381.3. Seine et Marne, France. 6 Apr. '86.

863 Unknown. Louis XVI Period. Portrait of Madame Noël Mesnil le Mire (born Germaine Simonet). Pastel. 91 x 68 cm. (oval). Wears blue and white dress. *86.381.1. Seine et Marne, France. 6 Apr. '86.

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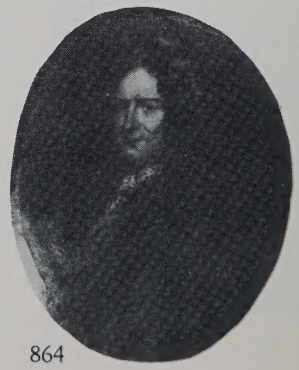

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864 Unknown. Louis XVI Period. Portrait of Monsieur Le Mire. Oil on canvas. 92 x 75 cm. (oval). Wearing red. *86.381.2. Seine et Marne, France. 6 Apr. '86.

French, 19th Century

865 BOUCHOR, Joseph Félix (1853-1937). Ponte Vecchio, Florence. Oil on canvas. Signed in l/r: J.F. Bouchor, Ponte Vecchio Florence par J.F. Bouchor. 86.333.6. Portales, NM. 1937-65.

866 CÉZANNE, Paul (1839-1906). Landscape in Aix-en-Provence. Oil on canvas. 46 x 55 cm. 86.154.60. Theft location unknown. Feb. '86.

867 CHARRETON, Victor Léon Jean Pierre (1864-1936). Poplars after a Summer Rain. Oil on canvas. Signed in l/r: Victor Charreton. 86.333.7. Portales, NM. 1937-65.

868 COURBET, Gustave (1819-77). Dead Doe. Oil on canvas. 36 x 46 cm. Inv. no. 693. Condition: top edge missing some paint. Predominant colors are brown and ochre. *86.335.3. Oran, Algeria. 24 Oct. '85.

869 DEGAS, Hilaire Germain Edgar (1834-1917). Dancers Dressing Themselves. Pastel. 64.8 x 47.0 cm. 86.154.61. Theft location unknown. Feb. '86.

870 DEGAS, Hilaire Germain Edgar (1834-1917). Three Dancers, c. 1889. Mixed media. 95.3 x 80.6 cm. Signed in l/l. 86.154.62. Theft location unknown. Feb. '86.

871 DINET, Alphonse Etienne (1861-1929). Mother and Child, 1888. Signed and dated in l/l: Boussada 1888 E. Dinet. *86.392. Nice, France. 1 May '86.

872 MANET, Edouard (1832-83). Mary Laurent Veiled, c. 1878. Pastel on linen. 55.9 x 35.6 cm. 86.154.66. Theft location unknown. Feb. '86.

873 MARILHAT, Prosper Georges Antoine (1811-47). Caravan in Algeria. Oil on canvas. 30.5 x 41.5 cm. Inv. no. 709. 86.335.2. Oran, Algeria. 24 Oct. '85.

874 MILLET, Jean François (1814-75). Mother Feeding Her Children. Oil on canvas. 33.5 x 25.0 cm. Signed: J.F. Millet. Inv. no. 649. Condition: some paint loss at outer edges. *86.335.4. Oran, Algeria. 24 Oct. '85.

875 MONET, Claude (1840-1926). L'Église à la Seine, at Vétheuil, 1881. Oil on canvas. 58.5 x 72.5 cm. 86.154.69. Theft location unknown. Feb. '86.

876 SISLEY, Alfred (1839-99). Langland Bay. Oil on canvas. 65.0 x 81.5 xm. 86.154.71. Theft location unknown. Feb. '86.

877 SPINDLER, Charles (b. 1865). Medieval Life in Alsace. Marquetry panel. Approx. 35 x 45 cm. One of twelve panels stolen. *86.356. Harrogate, England. 26 Jun. '86.

878 Unknown. Bois de Boulogne. 30 x 40 cm. *86.397.2. Castiglio Fiorentino, Italy. 16 Mar. '83.

879 VOLLON, Antoine (1833-1900). The Country House. Oil on canvas. 31.0 x 30.5 cm. Inv. no. 664. 86.335.1. Oran, Algeria. 24 Oct. '85.

French, 20th Century

880 BAUCHANT, André (1873-1958). Peasant Family in the Fields. 24.5 x 33.5 cm. *86.383.5. Paris, France. 16 Mar. '86.

881 BEAUMONT, Hugues de (1874-1947). The Paris Court. Oil on canvas. 31.8 x 40.6 cm. 86.332.1. Portales, NM. 1935-65.

882 BOUCART. The Abbey of the Misericordia, Venice. Oil on canvas. 63.5 x 53.3 cm. 86.332.2. Portales, NM. 1935-65.

883 DESNOS, Ferdinand (1901-58). Château of Luynes, 1945. 50 x 65 cm. *86.383.1. Paris, France. 16 Mar. '86.

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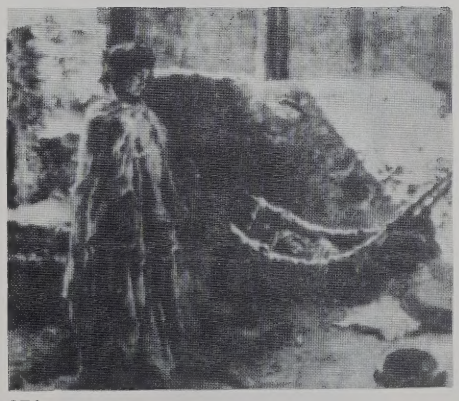
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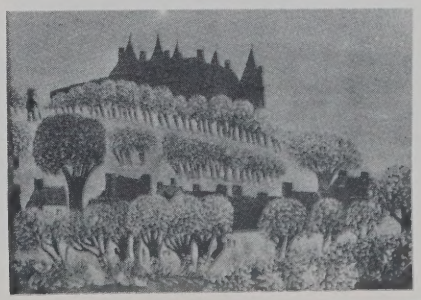
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884 DUNOYER DE SEGONZAC, André Albert Marie (1884-1974). Bather. 63 x 76 cm. Signed in l/r: Segonzac. Inscribed in l/l: Pour mon vieux Despiau. *86.390. Nogent-sur-Marne, France. 1 Dec. '85.

885 GAIGNERON, Jean de (b. 1890). Street in Fez. Oil on canvas. 72.4 x 58.4 cm. 86.332.4. Portales, NM. 1935-65.

886 HEBERT. Portrait of Antoinette Grandin de l'Eprevier, 1906. Oil on canvas. 30.5 x 23.0 cm. Signed in l/l. Inscribed on reverse. *86.331. Paris, France. 24 May '86.

887 HERMANN-PAUL (1874-1940). Vaqueros. Pastel. Signed in l/l: H. 86.333.11. Portales, NM. 1937-65.

888 MATISSE, Henri (1869-1954). Head of a Woman. Oil on canvas. 65 x 49 cm. 86.154.67. Theft location unknown. Feb. '86.

889 SEEVAGEN, Lucien (1887-1959). Still Life (Apples). Oil on canvas. 44.5 x 54.6 cm. 86.332.10. Portales, NM. 1935-65.

890 UTRILLO, Maurice (1883-1955). The White House, c. 1914. Oil on canvas. 72.7 x 59.7 cm. Signed in l/r: Maurice Utrillo. 86.154.72. Theft location unknown. Feb. '86.

German, 19th Century

891 SCHMITZBERG, G. Duck Shooting. Oil on canvas. 62.2 x 88.9 cm. 86.333.13. Portales, NM. 1937-65.

892 THOMA, Hans (1839-1924). Landscape, 1859. Oil on board. Approx. 40 x 50 cm. *86.376. Vienna, Austria. 18 Oct. '84.

Hungarian, 19th Century

893 PAAL, Ladislas (1846-79). Homeward. Oil on canvas. Approx. 45 x 60 cm. Signed. Wooded hilly ridge with a path and a figure in foreground. *86.371. Vienna, Austria. 2 Apr. '86.

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Irish, 19th Century

894 O'CONNOR, James Arthur (1792-1841). Landscape with Travelers on a Path, 1838. Oil on panel. 25 x 30 cm. Signed and dated. Coast in background. 86.343.4. Henley-on-Thames, England. 12 May '86. *Reward.*

Italian, 15th Century

895 ANTONIAZZO Romano, Antonio Aquilio (active 1460-1508). St. Anthony (panel from polyptch). Painting on panel. 165 x 50 cm. *86.364.2. Rome, Italy. 21 Jan. '86.

896 ANTONIAZZO Romano, Antonio Aquilio (active 1460-1508). St. Francis (panel from polyptych). Painting on panel. 165 x 50 cm. *86.364.3. Rome, Italy. 21 Jan. '86.

897 ANTONIAZZO Romano, Antonio Aquilio (active 1460-1508). Virgin and Child (panel from polyptych). Painting on panel. 170 x 70 cm. *86.364.1. Rome, Italy. 21 Jan. '86.

898 Tuscan School. Virgin and Child with Saints. 55 x 35 cm. *86.406.1. Rome, Italy. 1971.

Italian, 16th Century

899 VERONESE, Paolo Caliari (1528-88). City of Venice Adoring the Christ Child. Oil on canvas. 101 x 141 cm. 86.154.74. Theft location unknown. Feb. '86.

Italian, 17th Century

900 BARBIANI, Bartolommeo, Attributed to. Heads of Five Putti. Oil on canvas. 52 x 42 cm. *86.385. Montepulciano, Italy. 1 Dec. '84.

901 BORGIANI, Orazio (1578-1616). Visitation. 74 x 94 cm. *86.401.5. Rome, Italy. 22 Mar. '83.

902 GIORDANO, Luca (1632-1705). St. Lucy with Angels. 37 x 47 cm. *86.398.1. Castrovillari, Italy. 7 Aug. '83.

903 MATTEIS, Paolo di (1662-1728). Virgin and Child. Oil on canvas. *86.407. Rome, Italy. Theft date unknown.

904 NUVOLONE, Carlo Francesco, Attributed to (1608-61/65). Susanna and the Elders. Oil on canvas. *86.402.1. Inzago, Italy. 28 May '84.

905 ROSA. Salvator (1615-73). Armed Soldiers Seated on Rocks. 33 x 42 cm. *86.398.4. Castrovillari, Italy. 7 Aug. '83.

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906 TITIAN (Tiziano Vecelli), Copy after. Bacchus and Ariadne. Oil on canvas. 200 x 200 cm. *86.397.1. Castiglio Fiorentino, Italy. 16 Mar. '83.

907 TORELLI, Felice, Attributed to (1667-1748). Mythological Scene. *86.403.2. Rome, Italy. 10 Jan. '83.

908 TORELLI, Felice, Attributed to (1667-1748). Mythological Scene. *86.403.3. Rome, Italy. 10 Jan. '83.

909 Unknown. The Crucifixion. Oil. *86.367. Carignano, Italy. 25 Sept. '85.

910 Unknown. Last Supper. Oil on canvas. 180 x 300 cm. *86.404. Naples, Italy. Theft date unknown.

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911 Unknown. Supper at Emmaus. Oil on canvas. 102 x 128 cm. *86.366. Florence, Italy. 14 Oct. '85.

Italian, 18th Century

912 DIANO, Giacinto. St. Francis, 1756. Oil on canvas. 300 x 160 cm. Signed and dated: Gia Diano 1756. *86.393.2. Agnano, Italy. 27 Oct. '85.

913 DIANO, Giacinto. St. Joseph's Dream, 1756. Oil on canvas. 300 x 160 cm. Signed and dated: Gia Diano 1756. *86.393.1. Agnano, Italy. 27 Oct. '85.

914 FISCHETTI, Fedele (1734-89). Finding of Moses. 70 x 140 cm. *86.398.2. Castrovillari, Italy. 7 Aug. '83.

915 FISCHETTI, Fedele (1734-89). St. Martin Divides His Cloak. 80 x 34 cm. *86.398.3. Castrovillari, Italy. 7 Aug. '83.

Italian, 20th Century

916 CHIRICO, Giorgio de (1888-1978). Horse's Head, 1973. Oil on board. 18.0 x 25.5 cm. *86.396.1. Rome, Italy. 14 May '84.

917 GUTTOSO. Still Life. 10.0 x 25.5 cm. *86.396.2. Rome, Italy. 14 May '84.

Spanish, 17th Century

918 ZURBARAN, Francisco (1598-1664). Holy Family. Oil on canvas. 81.3 x 61.0 cm. 86.154.77. Theft location unknown. Feb. '86.

Spanish, 18th Century

919 GOYA Y LUCIENTES, Francisco José de (1746-1828). The Marquise of Santa Cruz, 1805. Oil on canvas. 130 x 210 cm. 86.154.63. Theft location unknown. Feb. '86.

920 GOYA Y LUCIENTES, Francisco José de (1746-1828). Portrait of Saavedra. Oil. 150 x 120 cm. *86.362.3. Granada, Spain. 16 May '85.

921 VILADOMAT Y MANALT, Antonio (1678-1755). Road to Calvary. Oil on canvas. 200 x 100 cm. *86.361. Altafulla, Spain. 5 Jan. '86.

Spanish, 19th Century

922 RICO Y ORTEGA, Martin (1833-1908). Lake, 1850(?). Oil on canvas. 38.1 x 63.5 cm. *86.333.12. Portales, NM. 1937-65.

Spanish, 20th Century

923 PICASSO, Pablo (1881-1973). Weeping Woman, 1937. *86.334. Melbourne, Australia. 2 Aug. '86. *Recovered.*

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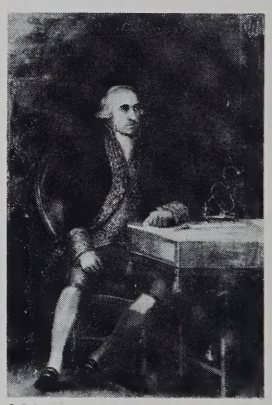

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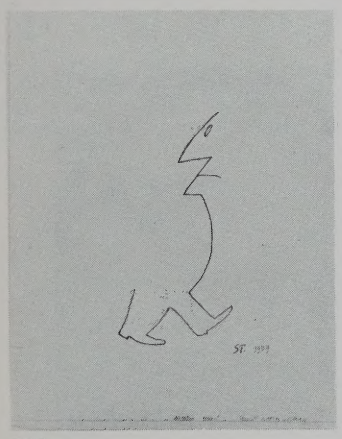

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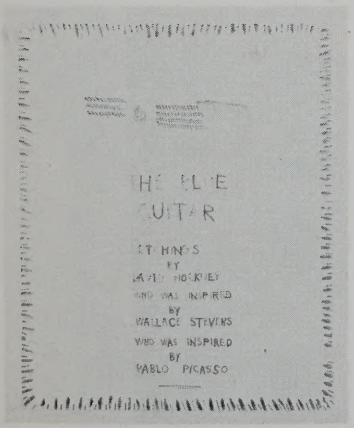


926

Prints, Drawings

American, 19th Century

924 CASSATT, Mary (1844-1926). By the Pond, 1898. Color print with drypoint and aquatint. 30.4 x 42.9 cm. *86.400.1. Stolen in transit between New York, NY and San Francisco, CA. 4 Jun. '86.

American, 20th Century

925 STEINBERG, Saul (b. 1914). #1 Looking Back. 36.8 x 29.4 cm. Pen and ink on paper. Signed and dated in l/r: ST. 1949 and inscribed in l/r: New York Passport Copyright © 1949 by Saul Steinberg. *86.328. East Hampton, NY. 10 Aug. '86.

English, 20th Century

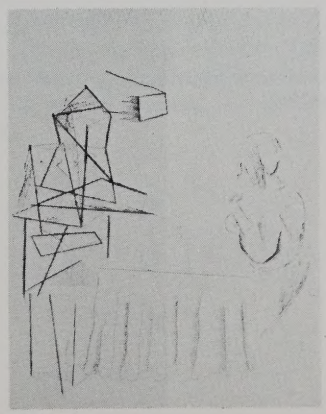
926 HOCKNEY, David (b. 1937). Blue Guitar: Blue Guitar, 1976/77. Etching. 42.5 x 34.5 cm. (image). No. 141/200. *86.410.5. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

927 HOCKNEY, David (b. 1937). Blue Guitar: Figure with Still Life, 1976/77. Etching. 42.5 x 34.5 cm. (image). No. 141/200. *86.410.10. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

928 HOCKNEY, David (b. 1937). Blue Guitar: Franco-American Mail, 1976/77. Etching. 34.5 x 42.5 cm. (image). No. 141/200. *86.410.6. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

929 HOCKNEY, David (b. 1937). Blue Guitar: In a Chiaroscuro, 1976/77. Etching. 34.5 x 42.5 cm. (image). No. 141/200. *86.410.9. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

930 HOCKNEY, David (b. 1937). Blue Guitar: Made in April, 1976/77. Etching. 42.5 x 34.5 cm. (image). No. 141/200. *86.410.7. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.



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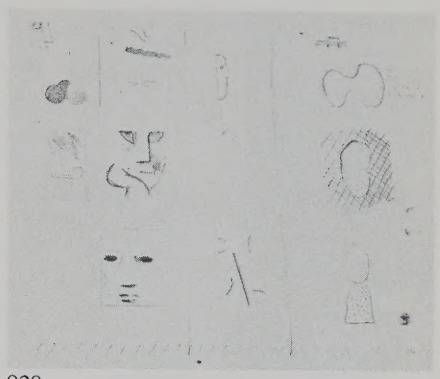

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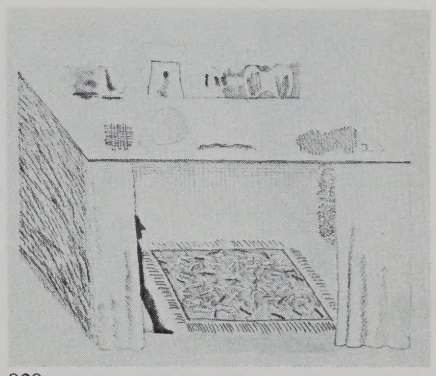

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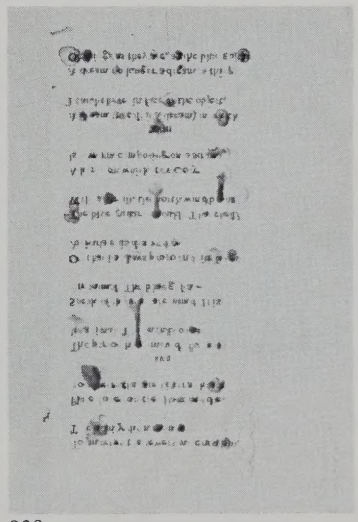

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931 HOCKNEY, David (b. 1937). Blue Guitar: Tick It, Tock It, Turn It True, 1976/77. Etching. 42.5 x 34.5 cm. (image). No. 141/200. *86.410.8. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

932 HOCKNEY, David (b. 1937). C.P. Cavafy: According to the Prescriptions of Ancient Magicians, 1966. Etching. 36 x 23 cm. (image). No. 14/75. *86.410.2. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

933 HOCKNEY, David (b. 1937). C.P. Cavafy: The Beginning, 1966. Etching. 36 x 23 cm. (image). No. 7/75. *86.410.4. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

934 HOCKNEY, David (b. 1937). C.P. Cavafy: He Enquired after the Quality, 1966. Etching. 36 x 23 cm. (image). No. 42/75. *86.410.1. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

935 HOCKNEY, David (b. 1937). C.P. Cavafy: The Shop Window of a Tobacco Store, 1966. Etching. 36 x 23 cm. (image). No. 27/75. *86.410.3. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

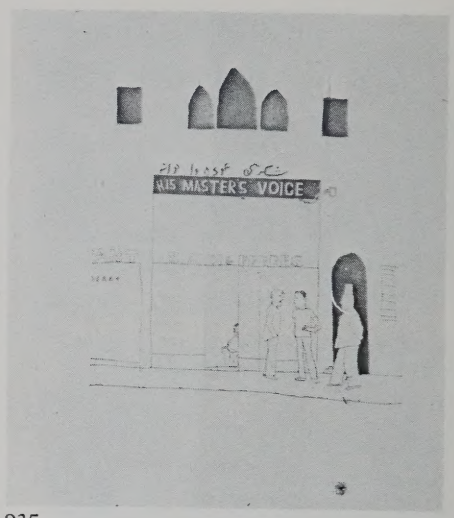
French, 19th Century

936 GAUGUIN, Paul (1848-1903). Maruru, 1894 (published 1921). Woodcut. 20.5 x 35.5 cm. Signed by Pola Gauguin. No. 46. Inscribed: Pola Gauguin imp. Paul Gauguin fait. *86.410.19. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

French, 20th Century

937 CHAGALL, Marc (1887-1985). Daphnis and Chloe: Daphnis Dream and the Nymphs, 1961. Lithograph. 42.3 x 32.5 cm. No. 38/60. Ref.: Mourlot, no. 325. *86.410.15. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

938 CHAGALL, Marc (1887-1985). Daphnis and Chloe: The Wolf Pit, 1961. Lithograph. 42.2 x 32.0 cm. No. 38/60. Ref.: Mourlot, no. 312. *86.410.14. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.



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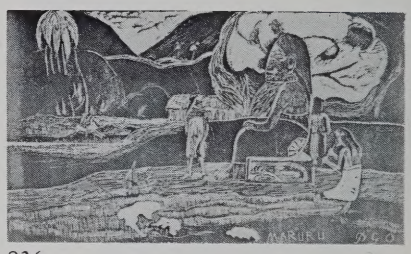

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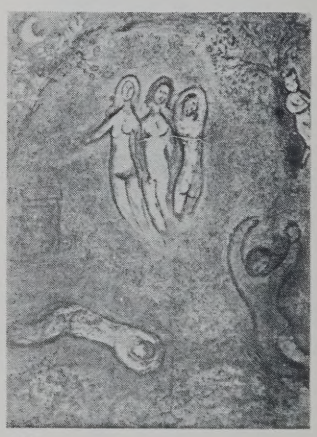

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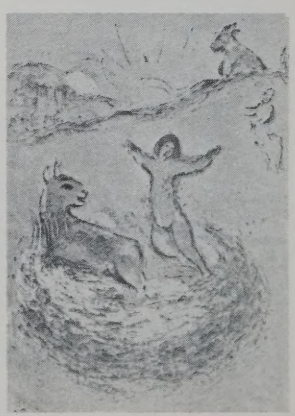

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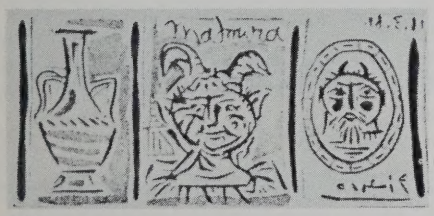

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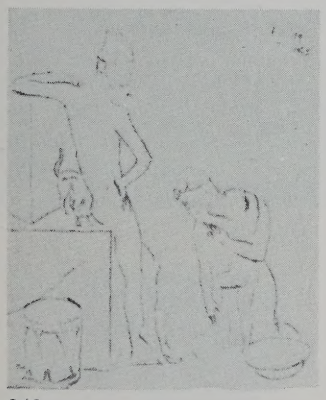


942

939 CHAGALL, Marc (1887-1985). Memories, 1969. Lithograph in tan and black. 28.8 x 50.5 cm. XVI/XXV. Inscribed in pencil: Epreuve d'Artiste. Ref.: Mourlot, no. 593. *86.410.18. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

940 MATISSE, Henri (1869-1954). Portrait of a Man Sleeping, 1936. Etching in relief. 24.7 x 17.5 cm. No. 21/150. Ref.: Duthuit, no. 771. *86.410.20. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

Spanish, 20th Century

941 PICASSO, Pablo (1881-1973). Madoura, 1961. Linocut in grayish-blue and black. 10.1 x 22.1 cm. No. 95/100. Ref.: Bloch, no. 1021. *86.410.17. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

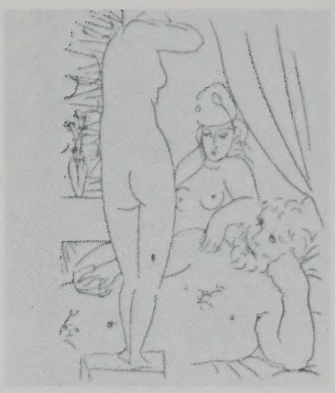
942 PICASSO, Pablo (1881-1973). Saltimbanques Suite: The Bath, 1905. Drypoint. 34.4 x 28.9 cm. Ref.: Bloch, no. 12. Small spot on left margin, traces of glue stains on verso. *86.410.11. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

943 PICASSO, Pablo (1881-1973). Vollard Suite: Blind Minotaur Guided by a Young Girl in the Night, November 1934. Aquatint. 24.7 x 34.7 cm. *86.400.2. Stolen in transit between New York, NY and San Francisco, CA. 4 Jun. '86.

944 PICASSO, Pablo (1881-1973). Vollard Suite: Sculptor and Model Resting, 1933. Etching. Ref.: Bloch no. 1074. Full margins on three sides, right margin slightly trimmed. *86.410.12. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

945 PICASSO, Pablo (1881-1973). Woman Wearing Hat, 1962. Linocut. 34.6 x 26.0 cm. No. 22/50. Ref.: Bloch, no. 1073. *86.410.13. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.

946 PICASSO, Pablo (1881-1973). The Women, 1922. Etching on Japan paper. 18.1 x 13.1 cm. Signed in red pencil. Ref.: Bloch, no. 51. *86.410.16. Stolen in transit between New York, NY and Johannesburg, South Africa. Feb. '82.



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Sculpture

American, 19th Century

947 PROCTOR, Alexander Phimister (1862-1950). Crouching Dog, 1894. Bronze. Ht. 20.3 cm. 86.333.5. Portales, NM. 1937-65.

948 PROCTOR, Alexander Phimister (1862-1950). Fawn, 1893. Bronze. Ht. 16.5 cm. 86.333.4. Portales, NM. 1937-65.

American, 20th Century

949 IDE, Alice Steele (Mrs. Foster Hannaford) (b. 1888). The Wigwam Dance (Dancing Indian). Bronze. Ht. 30.5 cm., arm spread 33.0 cm. *86.333.1. Portales, NM. 1937-65.

950 ROVELSTAD, Tregve. Pioneers with Scout, 1974. Bronze. Ht. 76.2 cm. Statue divided into three sections—two sections stolen in theft: father, mother with child in arms, young boy holding staff to right, and rifle removed from hands of Indian scout. Indian scout at left not stolen. *86.409. Elgin, IL. Aug. '86.

French, 16th Century

951 Unknown. St. Anne and the Virgin. Stone. Ref.: Classified Historic Monument 23 September 1966. Head of the Virgin is missing. *86.330. Val d'Oise, France. 30 Apr. '86.

French, 18th Century

952 Unknown. The Good Shepherd. Gilded wood. Ht. 20-25 cm. *86.386. Fontainebleau, France. 16 Mar. '85.

953 Unknown. Saints John and Luke. Gilded wood. Ht. 20-25 cm. *86.387. Fontainebleau, France. 31 Mar. '86.

954 Unknown. Saints Mark and Matthew. Gilded wood. Ht. 20-25 cm. *86.388. Fontainebleau, France. 1 May '86.

French, 19th Century

955 MÈNE, Pierre Jules (1810-79). Buffalo. Bronze. Ht. 13.3 cm. 86.333.3. Portales, NM. 1937-65.

956 MÈNE, Pierre Jules (1810-79). Hunting Dog. Bronze. 9.5 x 20.3 cm. 86.333.2. Portales, NM. 1937-65.

Italian, 15th Century

957 ROBBIA, Andrea della (1435-1525). Madonna and Child. Terracotta relief. 102.9 x 71.1 cm. (oval). 86.154.78. Theft location unknown. Feb. '86.

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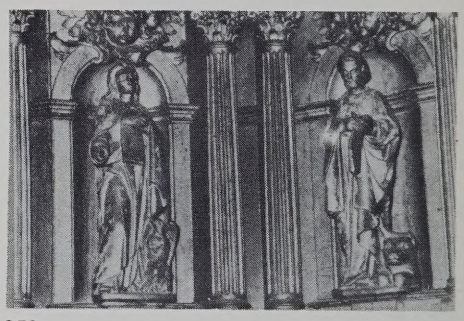

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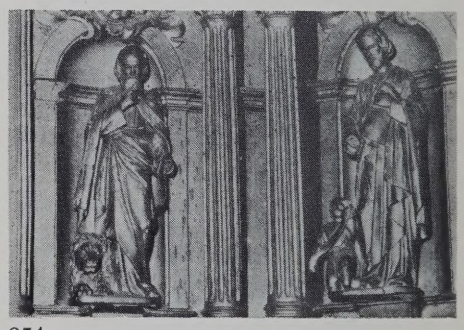

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Italian, 16th Century

958 BOLOGNE, Jean, After (1529-1608). Rape of the Sabines. Bronze Ht. 120 cm. *86.379.2. Maisons-Laffitte, France. 29 May '86.

Italian, 17th Century

959 RAMUS, Domenico. St. John. Wood. Ht. 43 cm. *86.395.1. Vione, Italy. 15 Jun. '84.

960 RAMUS, Domenico. St. Luke. Wood. Ht. 43 cm. *86.395.4. Vione, Italy. 15 Jun. '84.

961 RAMUS, Domenico. St. Mark. Wood. Ht. 43 cm. *86.395.2. Vione, Italy. 15 Jun. '84.

962 RAMUS, Domenico. St. Matthew. Wood. Ht. 43 cm. *86.395.3. Vione, Italy. 15 Jun. '84.

963 Unknown. Putto. Marble. Ht. 60 cm. *86.405.1. Palermo, Sicily, Italy. Stolen between 1981 and 1983.

964 Unknown. Putto. Marble. Ht. 60 cm. *86.405.2. Palermo, Sicily, Italy. Stolen between 1981 and 1983.

965 Unknown. St. Blaise, 1607. Wood, polychrome. Ht. 127 cm. *86.394.2. Ala, Italy. 3 Jan. '86.

966 Unknown. St. Catherine of Siena, 1607. Wood, polychrome. Ht. 116 cm. *86.394.3. Ala, Italy. 3 Jan. '86.

967 Unknown. Virgin and Child, 1607. Wood, polychrome. Ht. 112 cm. *86.394.1. Ala, Italy. 3 Jan. '86.

Spanish, 16th Century

968 ANDINO, Pedro, Attributed to. The Denial of St. Peter. Low relief polychrome wood. 26.5 x 23.5, frame w. 8.5 cm. Cock perched on column in upper left. *86.362.7. Granada, Spain. 16 May '85.

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Ceramics, Pottery, Porcelain

969 XAVERI, Johann Baptist. Figure of Autumn, c. 1770. Marked HC in underglaze blue. Modeled at Hesse-Cassel. *86.344.1. Hastings, England. May '86. *Recovered.*

970 XAVERI, Johann Baptist. Figure of Spring, c. 1770. Modeled at Hesse-Cassel. *86.344. Hastings, England. May '86. *Recovered.*

971 XAVERI, Johann Baptist. Figure of Winter, c. 1770. Incised G over X. Modeled at Hesse-Cassel. *86.344.2. Hastings, England. May '86. *Recovered.*

Clocks, Timepieces, Watches

972 Empire Clock with Venus and Adonis. Gilded bronze and sea-green marble. Inv. no. GML 7264. *86.384. Paris, France. 28 Jan. '86.

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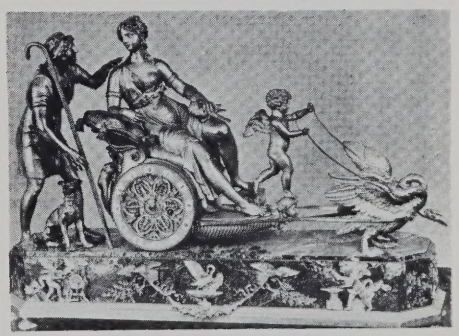

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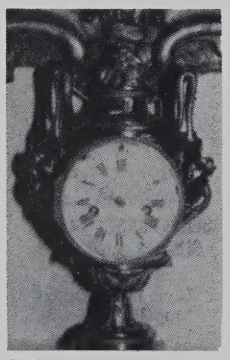

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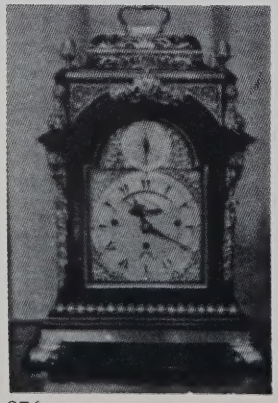

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973 KNIBB, John. English, 18th century. Bracket Clock, c. 1700. Ebony veneer. 45.7 x 25.4 x 17.8 cm. Oval plate on face inscribed: John Knibb/OXON. Beneath this plate is another one inscribed: Sam Aldworth, ON THE STRAND. Inv. no. W24-1946. Domed top fitted with brass carrying handle. Fretted spandrels backed with crimson silk. Dial door with glazed break-arch panel. Rear door and sides with glazed rectangular panels and pierced and lined frets above. Break-arch dial. In the arch, a silver ring, numbered I to XII, with inner rotating disc, inscribed 1 to 12, and a central gilt pointer. Applied metal cherubs on either side hold torches. The clock face with applied scrolling spandrels centered by female masks. Dial with square date aperture at top of matted center. Movement plates 19.1 x 12.7 cm., the backplate engraved. Pull-quarter repeat on four bells. *86.375.1. Richmond, England. Aug. '86.

974 KNIBB, Joseph. English, 17th century. London. Bracket Clock, c. 1680. Walnut case with gilt metal mounts. 30.5 x 22.9 x 12.7 cm. Lower edge of front plate engraved: JOSEPH KNIBB LONDON. Floral-engraved backplate engraved: JOSEPH KNIBB LONDON FECIT. Inv. no. W2-1964. Caddy top fitted with gilt-metal mounts and a handle. Square glazed dial door with fretted panel above rectangular glazed panels at sides and back. 15.2 cm.-square dial with silvered chapter ring. Cherub spandrels. Backplate elaborately engraved with floral tendrils. Rack striking train with bell mounted above movement. *86.375.2. Richmond, England. Aug. '86.

975 Louis XV Ormolu Vase Clock. Ht. 26.7 cm. Striking movement by Roque, Paris. Case cast with mask and serpent handles. *86.341. London, England. 26 Apr. '86.

976 MARKHAM, Marwick. Musical Bracket Clock, c. 1730. Ht. 47 cm. *86.342. London, England. 22 May '86.

977 Vincenti Clock, 19th century. Movement stamped: 1787 NO411. Marked: CHAPMAN YOI 5LG. *86.345. England. May '86.

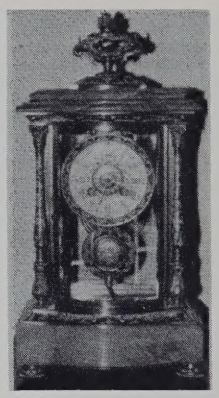
Furniture, Accessories

978 Edwardian Bonheur de Jour. Mahogany. *86.337. Bermondsey, England. 30 Apr. '86.

979 Mirrors (pair). Ht. 85 cm. *86.349.1-2. London, England. 23 May '86.

980 Porter's Chair, c. 1850. Marking below front seat rail: OWO 35(?). Drawer missing. *86.339. Basford, England. May '86.

981 Queen Anne Kneehole Desk and Toilet Mirror. *86.338. Leeds, England. Apr. '86.



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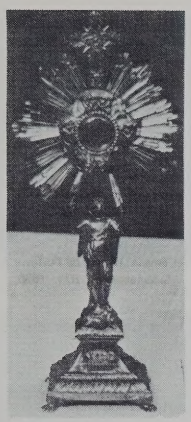

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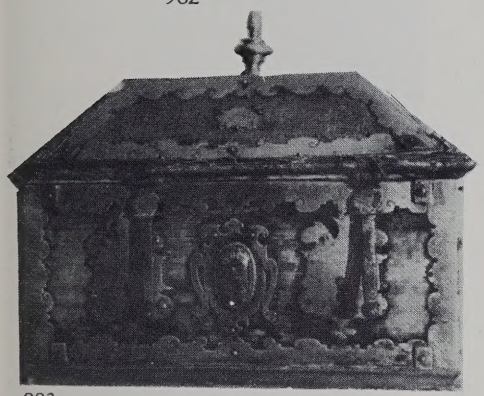

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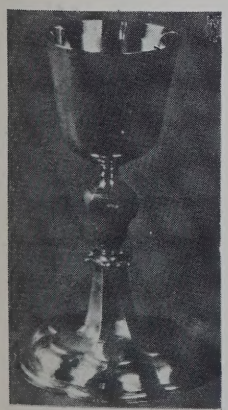

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Liturgical Objects

982 BASNIER, J.A. French, 19th century. Paris. Monstrance with an Angel, 1838. Gilded silver. Stamped: Minerva. *86.389.1. Redon, France. 9 Dec. '85.

983 Casket. Wood, lined with velvet, metal decoration. 28 x 30 x 22 cm. Four small globular feet, two side handles, two locks on front and between them a shield of the Granada Abbey with the star of David. *86.362.4. Granada, Spain. 16 May '85.

984 Crucifix. Ivory corpus, bronze cross. 74 x 40 cm. *86.382. La Ferté-Alais, France. 28 Mar. '86.

985 German, 17th century. Augsburg workshop. Chalice. Silver gilt. Ht. 23.7 cm. *86.394.4. Ala, Italy. 3 Jan. '86.

Metals

986 Persian/Catcharian, 18th century. Water Jug. Brass, decorated with polychrome areas of enamel painted in Mina technique. Approx. ht. 30 cm. Enamel decoration consists of figural motifs, portrait medallions, and lozenge-shaped areas of colored turquoise, blue, green, beige, and red. Beak, handle, and base are decorated with banderols in Persian characters. *86.369.3. Vienna, Austria. 30 Mar. '86.

987 Persian/Catcharian, 18th century. Water Jug and Bowl (set). Brass, decorated with polychrome areas of enamel painted in Mina technique. Approx. ht. jug 50 cm., approx. ht. water bowl 20 cm. Jug: enamel decoration consists of figural motifs, portrait medallions and lozenge-shaped areas of colored turquoise, blue, green, beige, and red. Rim of base and lower part of neck decorated with banderols in Persian characters. Bowl: covered with flat lid bulging at center bearing oval knob and four lozenge-shaped openings. Enamel decoration consists of portrait medallions colored turquoise, blue, green, beige, and red. Rim of vessel decorated with banderol in Persian characters. *86.369.1-2. Vienna, Austria. 30 Mar. '86.

Miniatures

988 ENZINGER, H. Carriage with Two Riders, 1920. Oil. Approx. 10 x 10 cm. Signed in l/r: H. Enzinger. *86.370. Salzburg, Austria. 19 Mar. '86.

Mosaics

989 Landscape with Medieval Town. Marble marquetry. 14.5 x 25.0 cm. *86.362.5. Granada, Spain. 16 May '85.

990 Landscape with River and Castle. Marble marquetry. 17 x 23 cm. *86.362.6. Granada, Spain. 16 May '85.

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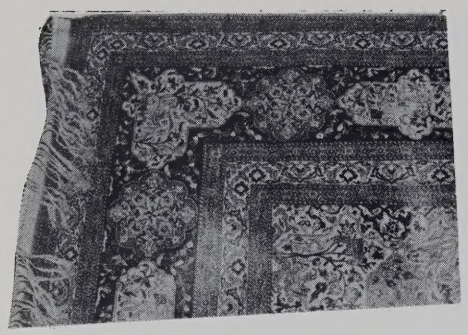

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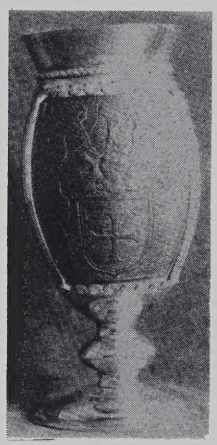
993 *detail of crest*



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995 *detail of crest* 1000

Objects of Art

991 Russian. Snuff Box. Niello. Interior rim inscribed: WEBB EX DONO CGV 1880. Silver mark: 1866. 86.348. London, England. Jun. '86.

Rugs, Carpets

992 Persian, 20th century. Habibian workshop. Nain carpet, c. 1955. Wool and silk. 357 x 253 cm. Signed. Dark blue border with beige and light blue flower-shaped medallions, beige oblong medallions with animal and floral designs and leaf and vine motifs. Central area cream-colored and decorated with beige flower-shaped medallions and light blue oblong medallions alternating horizontally and vertically with animal motifs and leaf and vine-shaped designs in blue, brown and red located in the intermediary spaces. *86.369.4. Vienna, Austria. 30 Mar. '86.

Silver

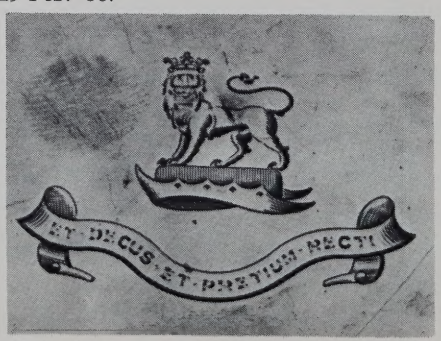
993 Continental Platters (five). Silver. Engraved with armorial bearings with motto "TOUT EST DEN HAUT" above and "OVER FORK OVER" below. *86.360.5-9. Barnham Althorne, England. 21 May '86.

994 English, 17th century. Coconut Cup. Silver. Ht. 19 cm. Markings: EM and three crowns. Panels depict native with club in one hand and fish in the other; a native with a snake; and the arms of Alman, Surrey. *86.336.3. Kingston-upon-Hull, England. 25 Feb. '86.

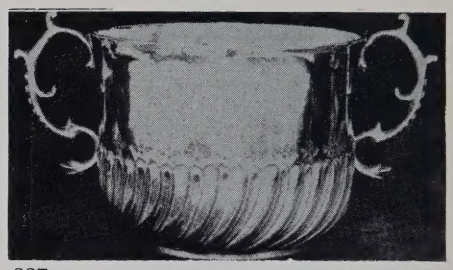
995 George III Salver. Silver. Diam. 15.2 cm. Engraved crest: rook with motto "IN BIVIO DEXTRA." *86.360.1. Barnham Althorne, England. 21 May '86.

996 George III Salver. Silver. Diam. 30.5 cm. Engraved crest: lion passante and motto "ET DECUS ET PRETIUM RECTI." Pie crust edge. *86.360.4. Barnham Althorne, England. 21 May '86.

997 HEBDEN, Thomas. English, 17th century. Silver Porringer. Silver. Diam. 15 cm. Markings: crest and hallmark of three crowns. *86.336.1. Kingston-upon-Hull, England. 25 Feb. '86.



996 *detail of crest*



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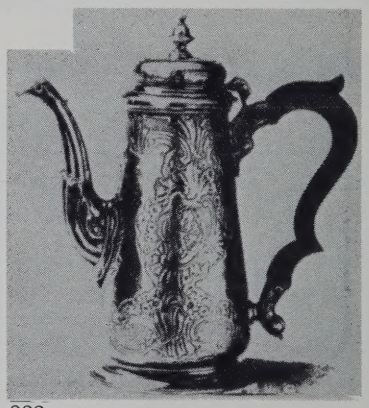


999

1001

Antiquities

998 MANGY, E. of Hull. English, 17th century. Tankard. Silver. Lip engraved: The Gift of Mr. Philip Winspeare to Palgrave Winspeare his Grandchild, 1691. Markings: EM and three crowns. *86.336.2. Kingston-upon-Hull, England. 25 Feb. '86.

999 SWIFT, John. English, 18th century. London. George II Coffee Pot, 1741. Silver. Contemporary chasing and engraving with a spinster's crest. *86.357. Newbury, England. 10 Jan. '86.

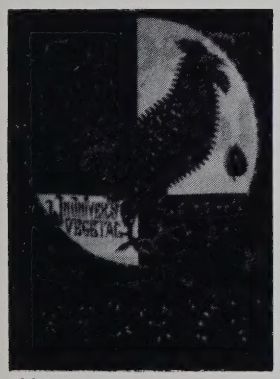
1000 Wine Coolers (pair). Silver. Engraved crest: rook with motto "IN BIVIO DEXTRA." Rococo base and top. *86.360.2-3. Barnham Althorne, England. 21 May '86.

Tapestries, Textiles

1001 GOBELINS. French, 18th century. The Hunts of Maximilian (one from the series). Wool and silk. 420 x 280 cm. *86.379.1. Maisons-Laffitte, France. 29 May '86.

1002 LURÇAT, Jean (French 1892-1966). Aubusson. Vegetal Universe, 1944. 210 x 165 cm. Titled: Un univers végétal. *86.391. Paris, France. 3 Nov. '85.

1003 Tapestry. 250 x 220 cm. Christ, ruler of the universe. *86.399. Chamalières, France. Dec. '85.



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Roman

1004 Head of a Woman. Terracotta. Ht. 25-30 cm. Nose and face badly worn. *86.380. Carcassonne, France. 24 Apr. '86.

Pre-Columbian

1005 Chimu, North Coast of Peru, 1000-1400 A.D. Earspools (pair). Wood and feathers. Feather mosaic decoration. Figure on a boat with geometric and animal motifs. *86.327. New York, NY. 10 Jun. '86.

1004

Ethnographic Objects

American Indian

1006 Kachina Doll. Cloth clothing, feathers, leather, and one woven shoe. Ht. 33 cm. *86.324.1. East Hampton, NY. May '86.

1007 Kachina Doll. Approx. ht. 20.3-22.9 cm. *86.324.2. East Hampton, NY. May '86.

1007

Oriental Art

Japanese

1008 Inro. Gold, lacquer and mother of pearl inlay. *86.359.2. Tunbridge Wells, England. 10 Jun. '85.

1009 OTTOMAN. Netsuke of Reclining Man. Ivory. Ht. 5.1 cm. *86.359.1. Tunbridge Wells, England. 10 Jun. '85.

1010 Square Cups and Stands (set of six). Porcelain gilt lacquer. Painted with the Tokugawa crest with a dagger fitment bearing the same crest. *86.358.1-6. St. Osyth, England. 5 Apr. '86.

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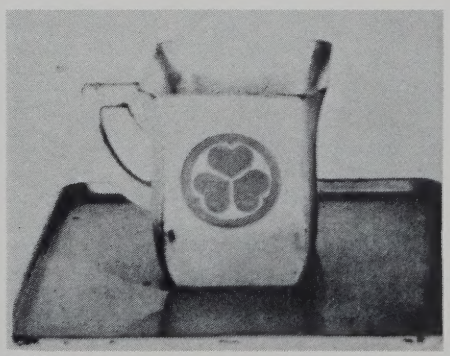

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